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## "Unity and Variety."

I wish some lover of the beautiful and of the philosophically sound would defend or explain in these pages the expression, "unity and variety" or "unity in variety," as used by many writers in discussing the beautiful. To my mind this collocation of terms is stupid, meaningless, and therefore unsuitable. To speak of "unity in variety" is to commit tautology, because the term unity in this connection implies a unity of diverse elements. To say that a work possesses variety is to say that it contains at least two or three ideas or suggestions. Unquestionably, unity is an element of the beautiful. But the proper antithesis to the term unity in this case, it seems to me, is *contrast*. Unity, Contrast, and Symmetry are among the necessary elements of a beautiful musical work. Unity and symmetry are to a certain extent attributes of form. Unity and contrast are also *interior* elements of the beautiful in music. The former consists in a preponderance of some one idea or emotional expression in such a way as to give point to the piece. Contrast is indispensable on account of the emotionality of music; for every emotional excitation speedily exhausts itself, and if repeated often in succession exhausts the capacity for that particular kind of experience. If however a contrasting excitation intervene, the original excitation may then be repeated, and both become more enjoyable by reason of the relief the contrast affords. It seems to me, therefore, that *variety* is a fool, or at least not necessarily rational; because there may be much variety and no contrast—as we sometimes find in Mozart, and frequently in inferior writers. But contrast is a particular kind of variety which is really meant when the term "unity in variety" is used. I do not know whether this principle applies in the other fine arts besides music, oratory, and rhetoric. But in these I think it will be found valid. And it seems to me that the term "contrast" might very properly take the place too long unworthily held by the empty term "variety."

Besides, if we consider the general direction of musical composition since Bach, we shall find it, I think, to be towards a stronger emotionality, and more vivid contrasts, the most extreme limit of artistically employed contrast so far being in the case of Schumann. Sometimes Schumann descended to mere variety, and totally fails to leave a clear expression; but in other cases, e.g., the *Novellette* in E, Op. 21, and that in B minor, Op. 99, he combines the most perfect contrast with the most definite expression. See a precisely similar principle followed by Chopin in his *Impromptu* in A flat, Op. 29, and the *Impromptu* in C sharp minor. In all these cases the restless principal idea but serves as a foil for the deep spiritual beauty of the lyric melody which forms the contrast.

I do not remember whether I mentioned in these columns once having a conversation with that gifted genius, Mr. Robert Goldbeck, on the relative merit of Bach and Beethoven. Goldbeck took the ground that Bach must be the greater. "I soon become tired" said he, "of any single work of Beethoven's; but I never tire of Bach." The proper answer to this did not at the moment occur to me, but I have since thought that the explanation lay in the fact that Bach's music is extremely intellectual, and we never tire of admiring a clever intellectual process. On the other hand, Beethoven's music is distinctly emotional, and because emotional, and that too for each piece in a definite direction, it soon wearies one, as might be concluded from the principle enunciated before. But we find that, however weary we may become of a Beethoven piece at the moment, we can very soon return to it with zest. And thereby it appears that Beethoven's music is true and valid for our day, and probably for long to come.

The tendency of the new school to unite the emotional and the intellectual, not only in every work but in every moment of every work, seems to me to be founded on a fallacy. Contrast of sound has been carried very far in musical works since Beethoven—so far that his works all sound at least *reserved* and moderate; whereas in the day of their creation they presented the boldest points of contrast then known. Every Beethoven work has its own inner contrast, its own peculiar "motion" and "repose," its thematic and its lyric periods. In the lyric moments the emotional rules; beneath it the intellectual grip of the master is apparent enough; but the form and the spirit of the passage is emotional. It is in many cases like, e.g., the intellectuality of Portia's plea for mercy. Never man spake more thoughtfully and penetratingly, nor more to the point; yet it is the intellectuality of woman's soul, that is to say after the pattern of angels. The thought is not based on the merely mechanical processes of logic or metaphysics, but the soul looks straight down through the whole matter, down to the underlying principle of God's eternal right. So in the Beethoven contrast between the lyric and the unlyric. There is never a moment of the lyric but is moulded and determined in obedience to the subtlest laws of musical thought. But the *shape of the idea*, the period-structure, its whole leading impression is emotional. The opposite moments, on the other hand, however cleverly spun out from this or that little bit of a motive, are equally determined and controlled either by an emotional impulse for that very time, or else for the sake of an emotional climax presently to be reached.

Yet while this is true, and while it is also true, that in many places the lyric and thematic shade into each other by imperceptible degrees; it is true as a general thing that through-

out the Beethoven works the contrast in this respect is decided and grateful. Especially must we notice the *Andante Cantabile*, and the purely lyric *Adagios* in which Beethoven stands alone.

Now in the modern school it seems to be taken for granted that natural harmonies are exhausted, and have become meaningless. Indeed I should date the "Modern Romantic School" from the discovery of the chord of the diminished seventh and the chromatic scale.

"In Adam's fall  
We sinned, all."

And so, however slight the work, the composer labors in his harmony from "Dan to Beersheba," and especially labors to make his slow movements profound by new and "original" harmonies. By this it happens that the *Adagio* entirely loses its character of repose, and becomes labored, heavy, and tedious. One of the best illustrations of this kind of work is in Wagner's "Lohengrin," much of which is beautiful music, and everywhere shows the hand of a master, yet which by reason of overdoing the intellectual (or more properly the *laboring*) element in every point, becomes on the whole tiresome; and cannot be heard with the spontaneous pleasure with which we receive the works of Beethoven or even the best of those of Chopin, Schumann, and Schubert.

It seems to me as if in many passages of Wagner, and still more in the imitations of his disciples, scores are crowded with motives and ideas to a point where there is no longer either unity or variety; and *contrast* remains only in the comparatively unimportant point of greater or less volume of sound. This chapter is a Meditation.

W. S. B. MATHEWS.

## "The Seven Deadly Sins."

BY HAMERLING AND GOLDSCHMIDT.\*

Christian theology designates as "deadly" or mortal (in contradistinction to "venial") those sins which bring with them spiritual death, that is to say, loss of the state of grace, and, as we know, it enumerates seven of them—Pride, Avarice, Voluptuousness, Anger, Intemperance, Envy, and Indolence of heart. These deadly sins have, at the request of Herr Adalbert Goldschmidt, of Vienna, been taken by Robert Hamerling, the poet, as the subject of a libretto, which has been set by the musician ordering it, and performed by the artists of the Imperial Operahouse. The work is divided into three parts. The first might be entitled, "Prologue in Hell." The Prince of Darkness holds a kind of cabinet council, at which he receives a report from his "seven principal demons" of what they had been doing on earth. Each of the Deadly Sins boasts in turn of the evil it has wrought among men. Each respected speaker is taunted by the other six (or, as the poet with a remarkable absence of mind repeatedly directs, by all *seven*) demons in the refrain, "Was thust du gross?"

\*By Dr. Hanslick in the *Neue freie Presse*.

Bruste dich nicht, wir thun noch mehr!"† The whole seven ultimately wing their way back to earth, for the purpose of entering on a new course of rivalry in evil. The second part depicts, in a series of scenes loosely tacked together, the doings of the Seven Deadly Sins. In the first place, the Demon of Indolence seduces a troop of weary pilgrims into stretching themselves upon the moss, and resting their galled feet. The poet seems here to overlook the fact that, though the Church regards "indolence of heart" as a deadly sin, she by no means goes so far as to impose eternal damnation on wayworn pilgrims for taking a short rest. Schlegel once called idleness the only blessing left us of Paradise. After Indolence comes "the peacock's tail of Ostentation and the mirror of Egotism" operating on a youth as he strolls in gentle converse with his Beloved. In the dialogue between the couple we have the following:

"Ich fröhnte dem stolzen icksüchtigen Trieb.  
Entschaltet nun segn ich und preise die Liebe,  
Dich liebend erkor ich, mir selber ersterb' ich."‡

(You of noble minds may see by these words what Hamerling thinks of love's purest sentiments!) With unexampled celerity Ostentation alienates the youth from his intended; the swain leaves us suddenly, for "Happiness beckons him from afar." After finishing with the youth, Ostentation takes a hero in hand, making him a robber of crowns and a tyrant. This brings down upon him a revolution. He issues from the latter victorious, it is true, but marked for the punishment of hell. Now comes the turn of Covetousness, the most modern of all scape-goats. She first teaches the people "new ways of making rapid gains without trouble," and hereupon sets up in business herself with the motto, "Gold for All." The fourth demon, Envy, is dismissed very curtly by the poet, and without being clearly distinguished from Covetousness. Envy is represented as immediately urging the people to the pillage of the rich. Then, without more ado, we have the next scene. The Demon of Intemperance gets the better of the guests at a feast. They pour forth their "Bacchic impulse towards delight" in the following particularly charming lines, marked by such good taste:—

"O Bauch, O Bauch! Vieldler Theil,  
Wir mögen gern dich pflegen! . . .  
Der Kopf ist Arbeit, schwere Noth;  
Du Bauch, du Bauch, sei unser Gott!"§

(The genuinely Viennese rhyme of "Noth" with "Gott" imparts to the verse an especially patriotic flavor.) Directly the gastrologists are sufficiently inspired with drink, Evil Desire joins them. This demon has thus characterized himself in the prelude: "I mix the poison which oozes through and infects the juices with sin. Always unhappy, because never satisfied, the Son of Light wallows effeminately in dissipation." O Wagner! you have seduced by your example not musicians alone, but even poets! To think that a man with such poetic power as Hamerling should lose himself in such a horrible verse! The Son of Light immediately succumbs, as a matter of course, to the multitude of "delicious women's alluring forms."¶ Only the last demon, Deadly Sin No. 7, Rage, can now follow. He begins by bounding on the peoples against their sovereigns (in which, strange to say, he is seconded by the "Chorus of Priests,") and then nations against nations. Everything on earth

† "What is there to boast about? Do not be so grand; we will do still more!"

‡ "I was a vassal to proud and I-seeking" (egotistical) "feeling. Unselfed I now bless and prize Love; loving, I select you, and by so doing become dead, as far as I myself am concerned." Such is the meaning, it strikes me, of the above transcendental verses, if—I tremblingly venture to observe—they contain any meaning at all.—TRANSLATOR.

§ "O Belly, O Belly, thou noble part of the body, willingly do we take care of thee! The head means work and deep trouble. Be thou, Belly, thou, our god."

¶ "Wonniger Weiber verlockender Leib."

is now reduced to the same level, and a chorus of despair, in which men curse themselves and their Creator, closes this second part of the oratorio, with its very last of horrors. The third part commences infernally, like the others, with a chorus of demons, but concludes, astonishingly enough, with blessed reconciliation and redemption. And who is it who delivers mankind, depraved alike in body and soul, after they have been dragged through seven deadly sins, each of which brings with it eternal damnation? A Singer with a harp! Theologians may probably not agree to this kind of medicine, as agreeable as it is cheap—and even we non-theologians are astounded by the extraordinary logic of the proceeding. The Harpist sings about truth, beauty, and love; his "accursed strains cause the demons pain," but mankind delight. Finally, "the Queen of the Hosts of Light" appears in person to reward the lyrical redeemer "by crowning him with the head-adorning wreath."

Despite a few fresh-colored pictures in the second, and numerous noble thoughts in the third part, Hamerling's poem is a very unsatisfactory philosophico-allegorical hermaphrodite, without blood and without life. Luckily, the garland of fame is too firmly fixed on the brow of him who wrote *Ahasver*, for these *Deadly Sins* seriously to loosen it. Besides, our objections to the choice of such a subject are directed far more against the musician who undertook to set it, or even expressly ordered it, than against the poet. Poetry holds sway over a far more extensive empire than music, and has at command far richer resources, whenever it is a question of portraying the night-sides of nature, sin, and vice, and, generally, what is hateful and bad. It is a defect, and, as I think, a beautiful and blessed defect, in music, that she can not do this, or can do it only suggestively and transiently. Just as music and architecture are the least capable of all the arts of becoming comic, so, agreeably to their whole nature, do they possess more limited powers than any other art in representing what is bad and hateful. How is music able to express envy, avarice, and covetousness? Evidently only by what is musically ugly and distorted, vague and general, without the distinguishing characteristics of any particular one among the Deadly Sins. Rage and Voluptuousness are, by the surplus of passionate movement innate in them, more easily accessible to music than the other sins, but still merely as isolated shadows bringing out, with double purity and beauty, the light parts of the picture. It is thus, and thus only, that all great composers have treated the Morally Odious. An opera made up exclusively of Pizarros, Bertrams, Mephistos, and Ortruds, would be a mistake inviting parody, just like Goldschmidt's oratorio, which undertakes to depict a pattern-card of human vices and offences, garnished with devils. The fact is, at the end of the second part—and on this head it is impossible for any one to be deceived—the musical picture of the deadly sins is really thoroughly and exhaustively complete, like its colored model by Makart. The conciliatory epilogue with the heaven-sent Harpist strikes us as no material addition, as the poetry of perplexity, and might without disadvantage be omitted. Had the composer selected for the motive power of his story one of the pernicious sins, involving his hero in, and rescuing him from, that (something in the way that Wagner does with Tannhäuser), he might perform his task artistically. Even had he commanded all the Seven Deadly Sins to advance successively at the charge against one interesting and significant hero, whether as the result of a wager, like Mephisto's with the Lord, or through an egotistical suborner, like Bertram, or owing to the whirlwind of social circumstances—we might listen to what he has to say. But to select as the subject of a grand musical composition the Seven Deadly Sins, philosophically and abstractedly taken as such, and for their own sake alone, is itself a deadly sin against

the sacred spirit of music. A composer who orders such a libretto causes us at the very outset to suspect him of possessing an unmusical nature, and of being a speculator trading with false effects. In the Middle Ages a mystery was called a "*Grande Diablerie*," if only four devils performed in it; what composer would now-a-days seriously tackle seven, if the seven were in earnest? The matter would be different had we a Beethoven, whose genius could descend even unto the lowest abyss without seeing the lamp of the Beautiful extinguished! What Michael Angelo dared to do in his "Last Judgment" is not to be undertaken by the first skilful dilettante, and though we might accept a setting of the *Seven Deadly Sins* as a Titanic caprice on the part of Beethoven, we cannot on that account sanction it when coming from Herr Adalbert Goldschmidt.

[To be Continued.]

### Music in Italy.

BY T. ADOLPHUS TROLLOPE.

(From the "Standard.")

The sociologists who maintain that political decadence, if never unaccompanied by national retrogression in every other department of civilization, could not desire a better illustration of the truth of their theory than the recent story of civilization in Italy has afforded them. Art, in every one of its manipulations, fell there to the lowest pitch of degradation during the period of the nation's political abasement, and it is now beginning to recover itself *pari passu* with its political recovery. I have on various occasions recently called attention to this fact as exemplified in the department of the painter. And now I am able to point to some recent circumstances which seem to justify the hope that a similar renaissance is declaring itself as regards music.

English people have probably hardly been aware of the extremely low ebb to which music had sunk in all its branches in Italy.

The best voices which Italy produced were heard in London. The old prestige was still sufficient to cause many singers born on the northern side of the Alps to deem it expedient to make themselves known to the English public under fictitious Italian names, and the frequenters of the "Italian" opera scarcely noted the increasingly small proportion of the executants who were really of Italian origin. For those, however, who know Italy well, it was impossible that there could be any doubt or mistake about the matter. No good music was to be heard from one end of Italy to the other. Church music had perished more completely than all the other schools of the art. I remember when an admirably well sung mass might be heard every Sunday morning in the little chapel of the Pitti Palace. It was discontinued some years before the late Grand Duke of Tuscany lost his throne, because, as the world was told at the time, the expense of it was found to be too great. It is not likely that this was the real reason; and at last it was clear that those for whose gratification the service had hitherto been performed had come to care less about the music in proportion to the money cost of it. In all the principal churches of Italy the musical services were perfunctorily performed, and bad. On any festal occasion, it was abundantly evident that the ecclesiastical managers of the *fête* had become well aware of the fact that their churches could be made attractive to the people rather by appealing to the eye and to the vulgar tastes of that organ, than to the ear. Whatever money was available for the purpose was spent in upholstery—white and red calico hangings, and abundant candles—not on music. Such music as there was was utterly bad, and so careless on the subject were all concerned in the matter—clergy, organist, and congregation—that I have often and often heard the commonest operatic airs played as an accompaniment to the solemnization of the mass. At Rome, as might have been expected, matters continued to be somewhat, but not much, better a little longer. One of the first results of the fall of the Pope from the position of a sovereign prince was the suppression of the celebrated musical service of the Sistine Chapel. That of the Canon's Chapel in St. Peter's still remains; but is very far from what it once was. Some of the well-known old voices may yet occasionally be heard there; but voices do not, likewise, improve by keeping; and nothing is more immediately evi-



dent to those who, induced by the memory of better days, may yet find themselves at the once celebrated *vespers* at St. Peter's, than that those of the choir who could sing if they chose will not take the trouble of doing so. The service is performed in the most slovenly and perfunctory manner, and, in a musical point of view, is a disgrace to the church. It might have been thought, perhaps, that a body so little liable to change as a convent of nuns would have been more slowly affected by the prevalent decadence. But it is a curious fact that such has not been the case. The singing of the nuns at the Trinità dei Monti, which was for so many years so justly celebrated, has ceased to be worth hearing. In a word, there is absolutely no ecclesiastical music to be heard from one end of Italy to the other, save such as is utterly discreditable. In part this is due, no doubt, to the circumstances which have caused hatred and contempt for all ecclesiastical things whatever to be a prevailing sentiment and habit of mind throughout Italy. But it is evident that the real causes of the phenomenon in question have a deeper and more widely-extended root than this, from the fact that dramatic music is in a very little better condition. The opera-houses are certainly far better attended than the churches; but the fact that they should be well attended, while such performances as those to which the audiences of Rome, Florence, Milan, and Naples are accustomed, are alone to be heard in them, is perhaps the most damning proof of all, of the utter degradation of music. People go to the theatres to see each other and to chatter, because they know not what else to do with themselves; because it is the custom—not for the sake of hearing music. The "spectacle" and "ballo" are the only attractions. So well is this known to be the case, that every *impresario* puts out his whole strength on these, to the utter starvation of the musical part of the performance. If there were good singers to be had, Italian audiences would not pay for them. They prefer that their money should be spent on velvet, and satin, and tinsel, and flesh-colored tights. Occasionally some star, worthy of being called such—generally an instrumentalist, rarely a vocalist—will come to Rome, and for two or three evenings or afternoons will fairly fill the Sala Dante; but the audiences on such occasions are composed almost entirely of foreigners. If there were no English or Americans in Rome the account of empty benches in the Sala Dante would be a beggarly one indeed, and artists of merit would no longer dream of visiting the Eternal City. The same thing may be observed even in the military music, of which the *Patres Conscripti*, of the Campidoglio, regale the Romans with so large a provision. Four or five times a week a band plays on the Pincian Hill in the afternoon, and it is undeniable that that pleasant place of resort is very much more crowded on those afternoons when the band plays, than on the other days of the week. But the fact that it should be so only furnishes another proof of the absolute deadness of music in Italy. For the playing to be heard on the Pincian is bad beyond anything that would be at all tolerated elsewhere. It must be supposed that the nursemaids and their charges, and the *jeunesse dorée* doing their *travaux forcés* of flirting at the carriage doors, find their labors in some degree alleviated by the more or less rhythmic clang, clang of the brass, and the very "strong music in the drum!" But surely the performance is enough to make a musical man, who remembers the Austrian bands on the Piazza of St. Mark at Venice, regret the Italian freedom which wanders so unrestrainedly into discord.

It is under these discouraging circumstances that an enthusiastic lover of his country and of music has arisen to attempt the uphill task of imparting to music in Italy that impulse of renaissance and progress, which has been so markedly felt in the Peninsula in other departments of art and civilization. His name will not be heard for the first time in the English musical world, for Giulio Roberti met in England with the first decided success, which encouraged him to give his life and very remarkable powers of work and energy to music. Giulio Roberti is a Piedmontese. He was born at Borge, near Saluzzo, in 1823, and was intended by his parents for the bar. Nor did he give his serious attention to music till he had so far complied with these intentions as to obtain his degree both in civil and canon law. Luigi Felice Rossi, of Turin, a very learned musician, himself the pupil of Mattei and Zingarelli, and the inheritor from them of the best traditions of the good old schools of Bologna and Naples, was his master. In 1849, after successfully bringing out an opera, called *Piero dei*

*Medici*, on the Turin stage, he went to Paris, where he became well-known as a successful composer of chamber music, and remained there till, returning to Turin in 1858, he produced an opera, called *Petrarca*, which failed. Smarting under the sense of this disappointment, he made up his mind to abandon music, and accepted a position, for which his knowledge of most of the European languages rendered him specially fitted, under the directors of the Italian railways; but he could not keep his hand off the stave, and composed a mass for four voices and grand orchestral accompaniment, which was performed, first at the Oratory at Brompton, and subsequently by all the principal Roman Catholic choirs in London, Edinburgh, Leeds, Sheffield, and Bristol, the author having been invited to England to superintend the production of it. This led Roberti to establish himself for awhile, in London, where he produced much sacred and other chamber music, which has been published by Novello, Ewer & Co., Cramer, etc. Fortunately for Italy, family circumstances then recalled him to the Peninsula. Returning from perfect converse with the musical world in London, Roberti could be under no delusion respecting the position of his art in a country where the professional performers are nearly all, as they phrase it, *orecchianti*, mere singers by ear; and where out of the profession it would be in all probability difficult to find an individual from the Alps to Etna who could sing a page of music at sight.

If this state of things was to be remedied, Roberti knew well that the only hope must be in beginning from the foundation. In the midst of almost insuperable difficulties, with very small and inadequate means, amid opposition, ridicule, and indifference, he succeeded in obtaining permission to found a school of choral singing in the "Pia Casor di Lavoro," at Florence;—in the workhouse, in fact. Thus, on the most discouraging and unpropitious materials to be found in such a place, he went to work gratuitously, it need hardly be said, and in the course of the following year invited the city to hear his workhouse scholars perform a concert of the works of Palestrina, Marcello, Pergolesi, Cimarosa, and Cherubini. The success was a splendid and astonishing one; and could have been obtained only by a rare combination of the special skill required for teaching, indomitable energy, and an enormous amount of labor. The result was the initiation in Italy of a movement which will, it may be hoped, extend to her, also, the civilizing effects which the popular study of music is so abundantly producing in other lands. To the Syndic of Florence, Peruzzi, belongs the credit of having at once perceived that the man who had achieved such results with the workhouse children would be the right man in the right place at the head of a national movement for the serious study of music. Signor Roberti was charged by him with the establishment of classes of music in all the municipal schools, and with the yet more important organization of a normal school for masters and mistresses. And subsequently the Minister of Public Instruction made instruction in music a portion of the regular curriculum in all the national schools, and a musical instructor was placed on the staff in every such establishment.

Signor Roberti soon found, however, that when this had been obtained, his work was by no means done. The masters of the schools, under whose authority the teachers of music were necessarily placed, however good men they may have been for their work in other respects, were naturally, in ninety-nine cases out of a hundred, wholly ignorant and careless of music, and were disposed to regard it as a not very important part of the studies of their scholars, even where they did not, as in many cases, suffer the musical teacher's position to become wholly a sinecure. This was not a state of things which could satisfy Roberti. Putting his shoulder to the wheel, therefore, with renewed energy, he has been pursuing his uphill task from that time to this. The great object is that the musical instruction given in the national schools should be made, what it is far from being at present, a serious reality. It may be feared that there is not much to be hoped for as long as the practical joke of placing such a man as the Boetian Sig. Coppin in the position of Minister of Public Instruction shall be continued. But there are abundant signs (December, 1877), that Italy has had about enough of her radical ministry; and, with the return of a truly "liberal" ministry to power, there can be little doubt that Sig. Roberti's plans will be realized. Of course, such an improvement in the church music of Italy, as shall place it on a level with that of

England and Germany, a creditable condition of dramatic music, and the creation of a musical taste in the country, somewhat superior to that needed for the comprehension of a melody of Offenbach, (though even that is not to be heard well executed in Italy at the present day), is not to be expected from such a beginning in a month or a twelvemonth. But it is the right seed to produce such a crop. It will, there can be little doubt, in due course produce it, and it is to be hoped, that we shall see the name of Giulio Roberti fittingly recognized as a faithful laborer in a field of patriotic effort, which will result in the regeneration of Italian musical taste.

Nor can it be denied that, if the seed is good, the soil is superlatively excellent. In music, as in all the other arts, the Italian's readiness of intelligence, and the sensitiveness of his perceptions, so to speak, wonderfully lighten the labors of his instructors. Of course, this facility has its dangers. There is always the risk that such temperaments—being able to achieve much with little effort—should stop short at a point where facility is still easy to them, instead of pressing onward, so as to attain the facility which is difficult. "*Quel facile, quant'è difficile!*" exclaimed a great artist, with profound truth. But, all deductions made, it will be admitted by those who have any real acquaintance with the populace of Italy (though the number of such is not, perhaps, very large in proportion to the swarm of tourists who skim over the surface of the country), that the intelligence, good humor, executive faculty, and habitual sobriety of these people, make them as valuable material as can anywhere be found for the formation of choral bodies. And men like Giulio Roberti, who recognize and act upon this fact, are doing better service to their country, than if they poured out rhetorical declamations about "la Patria" from their places in parliament, or thundered against political opponents in the columns of a newspaper.

### John Sebastian Bach.

(From Grove's Dictionary of Music and Musicians.)

BACH, JOHANN SEBASTIAN—'to whom,' in Schumann's words, 'music owes almost as great a debt as a religion owes to its founder'—youngest son of Ambrosius Bach, was born at Eisenach March 21, 1685. His life, like that of most of his family, was simple and uneventful. His father began by teaching him the violin, and the old-established family traditions and the musical importance of Eisenach, where the famous Johann Christoph was still actively at work, no doubt assisted his early development. In his tenth year the parents both died, and Sebastian was left an orphan. He then went to live with his elder brother, Johann Christoph, at that time organist at Ohrdruff, and under his direction began the clavier, at the same time carrying on his education at the Ohrdruff 'Lyceum.' The remarkable genius of the boy began at once to show itself. He could soon play all his lessons by heart, and aspired to more advanced music. This impulse his brother it seems did not encourage. We are told that he possessed a MS. volume containing pieces by Froberger, Pachelbel, Kerl, Buxtehude, and other celebrated composers of the day. This book became an object of longing to the young Sebastian, but was strictly withheld from him by his brother. Determined nevertheless to gain possession of the volume, the boy managed with his little hands to get it through the latticed door of the cupboard in which it was kept, and at night secretly copied the whole of it by moonlight, a work which occupied him six months. When the stern brother at last discovered the trick, he was cruel enough to take away from the boy his hardly-earned work.

At the age of fifteen (1700) Johann Sebastian entered the 'Michaelis' school at Lüneburg; his beautiful soprano voice at once procured him a place among the 'Metterschüler,' who took part in the church music, and in return had their schooling free. Though this gave him an opportunity of becoming acquainted with vocal music, instrumental music, especially organ and pianoforte playing, was always his chief study. Böhm, the organist of St. John's at Lüneburg, no doubt had an inspiring effect upon him, but the vicinity of Hamburg offered a still greater attraction in the person of the famous old Dutch organist REINKEN. In his holidays Bach made many expeditions to Hamburg on foot to hear this great player. Another powerful incentive to his development was the dual 'Hofkapelle' at Celle, which, being in a great measure composed of Frenchmen, chiefly occupied itself with French instrumental music, and thus Bach had many oppor-

tanities of becoming acquainted with a branch of chamber and concert music, at that time of great importance. After remaining three years at Lüneburg he became for a time 'Hofmusik' at Weimar in the band of Prince Johann Ernst, brother of the reigning duke, and in 1708 was made organist at Arnstadt in the 'new church.' Here he labored with restless eagerness and energy at his own development in both technique and theory, and very possibly neglected the training of the church choir. In 1705 he obtained a month's leave to visit Lübeck in order to make acquaintance with the organist Buxtehude and hear his famous evening performances on the organ during Advent. He seems to have considered his stay there of so much importance that he prolonged it for three months. This liberty, and his habit in accompanying the services of indulging his fancy to the disturbance of the congregation, drew upon him the disapprobation of the church authorities, but without interfering with his position as organist—a fact which proves that the performances of the young genius were already appreciated. It seems that his reputation as an organist was even then so great that he had received applications from various quarters. In 1707 he went to Mühlhausen in the Thüringen, and in the following year to Weimar as court-organist. From this time we may consider his studies to have been completed; at Weimar his fame as the first organist of his time reached its climax, and there also his chief organ compositions were written,—productions unsurpassed and unsurpassable. In 1714, when twenty-nine years of age, Bach was appointed 'Hof-Concert-meister,' and his sphere of activity became considerably enlarged. An interesting event took place at this time. Bach used to make yearly tours for the purpose of giving performances on the organ and clavier. On his arrival at Dresden in the autumn of 1717 he found there a French player of great reputation named Marchand, whose performances completely carried away his hearers, though he had made many enemies by his arrogance and intolerance of competition. Bach was induced to send a written challenge to the Frenchman for a regular musical contest, offering to solve any problem which his opponent should set him, of course on condition of being allowed to reciprocate. Marchand agreed, in his pride picturing to himself a glowing victory; time and place were fixed upon, and a numerous and brilliant audience assembled. Bach made his appearance—but no Marchand; he had taken himself off that very morning; having probably found an opportunity of hearing his opponent, and no longer feeling the courage to measure his strength with him.

On his return from Dresden in 1717 Bach was appointed Kapellmeister at Cöthen by Prince Leopold of Anhalt-Cöthen. This young prince, a great lover of music, esteemed Bach so highly that he could not bear to be separated from him, and even made him accompany him on his journeys. Bach's duties consisted merely in directing the Prince's chamber-music, as he had nothing to do with the church music or organ-playing. Accordingly this period of his life proved extraordinarily fertile in the production of instrumental music. A journey to Hamburg in 1721 brought him again in contact with the aged Reinken; on this occasion he was a candidate for the post of organist at the 'Jacobi Kirche,' where he was attracted by the splendid organ. In spite of his great fame, and notwithstanding his having again excited the most unmixed admiration by his organ-playing in Hamburg, he failed to obtain the post; an unknown and insignificant young man being preferred to him,—possibly because he offered to pay 4000 marks for the office. At length, in 1723, Bach was appointed cantor at the Thomas-Schule in Leipzig, and organist and director of the music in the two chief churches. Cöthen was no field for a man of his genius, and the Duke's love of music had considerably cooled since his second marriage. He therefore quitted the place for his new post, though retaining sufficient interest in it to write a funeral ode (Trauer-Ode) on the death of the Duchess in 1727. His position at Leipzig he retained till the end of his life; there he wrote for the services of the church his great Passions and Cantatas, and his High mass in B minor (1733), which exhibit the power of his unique genius in its full glory. In 1736 he received the honorary appointments of Hof-Componist to the Elector of Saxony, and Kapellmeister to the Duke of Weissenfels. In 1747, when already somewhat advanced in age, he received an invitation to Berlin to the court of Frederic the Great, where his son Emanuel held the post of cembalist, a fact which made the king desirous of hearing and seeing the

great master himself. Bach accepted the invitation, was received with the utmost respect and kindness by the king (April 7, 1747),\* had to try all the Silbermann pianofortes and organs at Potsdam, and excited the greatest wonder by his improvisation on given and self-chosen themes. On his return to Leipzig he worked out the theme which the king had given him, and dedicated it to him under the title of 'Musikalisches Opfer.' He now began to suffer from his eyes, and subsequently became quite blind. This was possibly caused by excessive straining of his sight, not only with the enormous number of his own compositions, but also with copying quantities of separate parts, and works by other composers, as materials for his own studies; besides this he himself engraved more than one of his own pieces on copper. On July 28, 1750, his life was brought to an end by a fit of apoplexy.

Bach was twice married (Oct. 17, 1707, and Dec. 3, 1721); by his first wife, Maria Barbara, the daughter of Michael Bach of Gebren, he had seven children. She died at Cöthen in 1720, during her husband's absence at Karlsbad with the Prince. Three only of her children survived the father—an unmarried daughter and two sons, Wilhelm Friedemann and Philip Emanuel. His second wife, Anna Magdalena Wülkens, youngest daughter of the Weissenfels Hof-Trompeter, had a musical nature and a fine voice, and showed a true appreciation for her husband. She helped to encourage a strong artistic and musical feeling in his house, and besides attracting foreign artists, exerted a beneficial influence on the sons, who were one and all musically gifted. This marriage produced thirteen more children, nine sons, of whom only two survived the father, Johann Christoph Friedrich and Johann Christian.

In Johann Sebastian centres the progressive development of the race of Bach, which had been advancing for years; in all the circumstances of life he proved himself to be at once the greatest and the most typical representative of the family. He stood, too, on the top step of the ladder: with him the vital forces of the race exhausted themselves; and further power of development stopped short.

All the family traits and qualities of the Bachs to which we drew attention in the introduction to this article, and which were handed on by natural disposition as well as education and tradition, stand out in Johann Sebastian with full decision and typical clearness:—a deeply religious sentiment which, though in many points closely approaching to the pietism then developing itself, yet adhered with a certain naive severity to the traditional, orthodox, family views; a truly wonderful moral force, which, without any show, embraced the problem of life in its deepest sense; and a touching patriarchal spirit, which was satisfied with humble circumstances, rejoiced in the blessing of an unusually numerous family, and regarded the family life as the chief *raison d'être*. With and above all this there was an artistic striving, founded exclusively on ideal views, and directed with complete self-forgetfulness to ideal aims alone. His art and his family,—those were the two poles around which Bach's life moved; outwardly, simple, modest, insignificant; inwardly, great, rich, and luxurious in growth and production. His activity was extraordinary and unceasing. Besides his official duties and his actual labor as a composer, which in themselves alone are astonishing, he made copies for himself of other composers' works, including those of the Bach family; he sometimes engraved on copper, and even occupied himself with the manufacture of instruments. He invented an instrument between the violoncello and viola, which he called *viola pomposa*, and devised a piano with catgut strings which he called *lauten clavicymbalum*. At the same time he was a model paterfamilias, made the musical education of his sons his especial and peculiar care, wrote educational works for his pupils like the 'Klavierbüchlein' for his son Friedemann, and the famous 'Kunst der Fuge,' and also trained a great number of pupils who afterwards themselves became famous, such as Johann Caspar Vogler, Agricola, Altnikol, afterwards his son-in-law, Marpurg, Kirnberger, and Ludwig Krebs. Bach's development points to a steady and indefatigable pursuit of a definite and fixed aim, guided by his genius alone. He had a clear insight into his artistic mission; developed himself out of himself with a perfect unity of purpose, holding aloof from external influences in the field of art, but rather drawing them to himself and

\* I owe this date to Mr. Carlyle, though he has omitted all mention of the occurrence in his *Life of Frederic*. [G.]

so appropriating them through the power of his genius as to mould them into a complete whole. If in a measure he ran counter to the continual encroachments of Italian opera, this may be attributed less to his artistic than to his moral and religious views.

Bach's importance for the history of music lies in the fact that, starting with instrumental music, and adhering to the spirit of it, he developed all forms and species of composition in an entirely new and independent manner. The old vocal style, which was founded exclusively on polyphony, was exhausted. Bach created an entirely new vocal style based on instrumental principles, carried it to the summit of perfection, and there left it.

Bach's masterly counterpoint is generally spoken of as the special mark of his genius; and unapproachable as he is in this branch, his real power lies less in the almost inconceivable facility and dexterity with which he manages the complicated network of parts, than in that formal conformation of the movements which resulted from this manner of writing; in this he exhibits a consistency, fertility, and feeling for organic completeness which are truly inimitable. His melody, his harmony, and his periods all seem to be of one mould; an indestructible spirit of severe logic and unalterable conformity to law pervades the whole as well as the parts. These formal principles are governed, pervaded, and animated from first to last by the idea of the musical composition; so that the materials, though in themselves void of expression, become imbued with an inexhaustible depth of meaning, and produce infinite varieties of form. This wonderful unity of idea and formal construction gives the stamp of the true work of art to Bach's compositions, and explains the magical attraction which they exert on those who make them their earnest study. Besides these less obvious qualities, Bach's importance in the history of music shows itself in the immediate influence he exerted in various ways towards its greater development. He first settled the long dispute between the old church modes and the modern harmonic system; in his chorales he often makes use of the former, but the harmonic principle is predominant in his works, just as it still lies at the root of modern music. Connected with this was the 'equal temperament' which Bach required for instruments with fixed intonation. He put this in practice by always tuning his pianos himself, and moreover embodied his artistic creed in relation to it in his famous 'Wohltemperirte Klavier,' a collection of preludes and fugues in all keys. Bach's influence upon the technical part of piano-playing must not be forgotten. The fingering which was then customary, which hardly made any use of the thumb, and very seldom of the little finger, was inadequate for the performance of his works. But he stood entirely upon his own ground, and formed for himself a new system of fingering, the main principle of which was the equal use and development of all the fingers, thus laying the foundation of the modern school; on the other hand he laid down many rules which, though no longer binding, to a certain degree reconciled the old and the new schools, and gave the whole system a thoroughly personal stamp, making it appear, like everything else of Bach's, unique.

(To be Continued.)

### Music in Leipzig.

[Correspondence of the Philadelphia Evening Bulletin.]

LEIPZIG, Jan. 25, 1878.—The fourteenth Gewandhaus concert was to have been in celebration of Clara Schumann's fiftieth anniversary as a pianiste, but for reasons not made known she, almost heroically and at the very last moment, declined all the honors that were to have been showered upon her. The programme was to have consisted entirely of compositions written by her immortal husband, and she was to have been the recipient of costly gifts, laurel and golden wreaths and flowers. From a private source two reasons are stated for her declining: The one, that she dreaded the excitement; the other, that October next being the month when, fifty years before, she made her *debut* as a pianiste, in the hall of the Gewandhaus, the celebration now would have been a premature one.

The programme, instead of the intended one, was as follows:

Overture—"Abenceragen".....	Cherubini
Songs—"Dichterliebe".....	Schumann
Variations for Orchestra.....	Rudolf
(Meine Rose).....	Schumann
Songs—"Frühlingstraum".....	Schubert
(Die Soldatenbraut).....	Schumann
Symphony, No. 1, B flat.....	Schumann



The orchestral variations, a novelty, are based on a very pretty theme, but one, apparently, not well adapted for being varied; the variations themselves, twenty-one in number, are not in sufficient contrast with each other, the instrumentation is too monotonous, and consequently they grow tedious long before the end is reached. The composer conducted and was applauded. The overture and the symphony were the gems of the evening, in the performance of which the orchestra added another glorious page to its great record of artistic deeds already accomplished this season.

Perhaps in no other city is the music of Schumann so fondly and faithfully cultivated; it was here that he spent the best years of his manhood, during which period all his greater works were created. A monument, in memory of the composer, has recently been placed on the promenade, in close proximity to the Gewandhaus.

Frau Kille-Murjahn was again the warmly-welcomed vocalist of the evening, than whom there is none with a deeper hold on the sympathies and affections of the Gewandhaus audience. Besides the songs in the programme, she sang Schumann's "Frühlingnacht."

The seventh Euterpe concert was one of the best given by the society this season, both in point of execution and in choice of programme, which was as follows:

Overture, C minor.....Böhme  
Concerto for piano, E flat.....Beethoven  
Songs—Suleika.....Mendelssohn  
Du bist die Ruh.....Schubert  
Andante from F minor Sonata.....Brahms  
Rondo brilliant, Op. 25.....Mendelssohn  
Swedish Songs—Föresatt.....Lindblad  
Polka from Upland.....Danström  
Symphony, D minor.....Volkman

As the programme was a lengthy one, the symphony was not so much enjoyed as it would have been had it been heard first instead of last. The overture, conducted by the composer, is the work of a resident musician, written some thirty years ago. It is not a great composition, but is fluently written, revealing a musical character, quiet and pleasant in disposition, and modest in its aspirations. The piano compositions were interpreted by the Euterpe's able Capellmeister, Wilhelm Treiber. His bold conception of the grand concerto, in which he also displayed a high degree of technical ability, stamps him as an artist to be ranked among the best of the many good pianists here. This was decidedly the best performance of the evening.

Fraulein von Axelsson sang the German songs very coldly, for which she made some amends by her really charming manner of singing the Swedish songs.

The operas during the week have been *Das Nachtlager von Granada*, *Die Hugenotten* and *Hans Heiling*.

JOHN F. HIMMELSBACH.

### A Popular Concert.

(From "The Graphic," Feb. 2.)

At Monday evening's concert, Mr. Arthur Chappell presented his audience with another welcome novelty in the shape of a quartet in B flat from the inexhaustible pen of Franz Schubert. An early work, composed when Schubert was scarcely eighteen, this quartet is a very remarkable instance of his precocious genius. It was originally meant for a trio, but the original plan was speedily abandoned, and assumed the shape under which it is now presented. In each of the four movements we find the author in his happiest mood. What that means all who know, and knowing, cannot otherwise than love, the music of Schubert may well understand. If Schumann, his most devoted admirer, had only been acquainted with one half of what Schubert produced the world would have been the richer and the wiser for one of the most glowing testimonials that ever critic gave to artist—or, better still, that one great artist ever paid to another. How generously sympathetic was Schumann is proved, among various instances, in his articles upon Mendelssohn and our own Sterndale Bennett; but what he says about Schubert, "the imaginative painter, whose pencil was steeped now in moonbeams, now in the full glow of the sun," surpasses in enthusiasm whatever else he has written; childish enthusiasm in some respects it may be—nay undoubtedly is; but genuine for all that, and exhibiting the profoundly amiable nature of the eminent Leipzig critic, "Eusebius," "Florestan," and "Raro" all in one, even more conspicuously, perhaps, than his own beautiful works. The performance of the B flat quartet by Mdme. Norman-Néruda—as much at home in Schubert as she is in Haydn and Mozart (which is saying no little)—Herr L. Ries, Mr. Zerbini, and, in the absence of Piatti, Signor Pezze, was all that could be wished. It excited unmistakable interest, and has added a valuable contribution, hitherto unknown, to Mr. Chappell's unprecedented repertoire. A new pianist, Herr Ignaz Brüll, appeared at this concert, creating more or less of a sensation by his execution of Beethoven's

last pianoforte sonata (in C minor and major, Op. 111), which Mdme. Arabella Goddard, to her credit be it said, was first to introduce to the public at St. James's Hall, seventeen years ago. Herr Brüll's performance, though unequal, was one of incontestable merit, and appreciated at its worth. Being recalled, he again took his seat at the piano, and played the *scherzo* from Schubert's sonata in G. Herr Brüll's great fault, according to our own impression, is an inclination to exaggerate the meaning of the composer he interprets. This was evident not only in Beethoven's sonata, but in the trio of Schubert's *scherzo*, in the artless simplicity of which lies its abiding charm. In Schumann's E flat quintet, Herr Brüll showed himself a pianist of the most demonstrative modern style. It was Mdme. Norman-Néruda's last appearance at the Monday evening concerts for the present series, and, as if she wished to make her hearers regret her temporary loss, she played her very best—which signifies best of the best—in Leclair's quaint "Tambourin," for which, being encored, she substituted a Barcarolle by Spohr. We can only understand an "encore" to mean that the audience, content beyond measure, wish to listen once more to the identical piece that has charmed them; but nowadays "encore" would appear to signify two pieces for one—as much as to say, one hundred per cent for the cost entrance. Sims Reeves, following in the wake of the great contralto, Marietta Alboni, was among the first to resist this unwarrantable extortion; but Sims Reeves was unhappily what the French term *journalier*—or, in plain language, when in good voice, and consequently in good spirits, he would as readily come forward and sing again, no matter what, as the humblest and most anxiously aspiring of his contemporaries. Nevertheless, this great English artist might have set an example which in the end could not have failed to influence others. The vocalist at last Monday's Popular Concert was Mdme. Antoinette Sterling, the popular American contralto. In addition to one of Schubert's exquisite Müller songs (exquisite, indeed, to have inspired Schubert so spontaneously) and Schumann's beautiful *Lied*, "Wenn ich früh"—so admirably translated from Rückert by John Oxenford—Mdme. Sterling gave Mr. J. W. Davison's setting of Beatrice Cenci's song, "False friend, wilt thou smile or weep," from Shelley's immortal, though impossible tragedy, with such deep and intelligent expression of the words as would have brought tears into the eyes of the most sensitive and impressionable of poets. Sir Julius Benedict was at the pianoforte—which means that, in each instance, the accompaniments were played to perfection.

CHICAGO, FEB. 22, 1878. Since my last there have been two important concerts here—at least important considering the musical and social interests involved. The first was that of the Apollo Musical Club, Feb. 14. The society showed their good discipline, and in the choral numbers sang admirably, especially in their most important piece, the name of which I cannot recall, and have no programme at hand. The Club still remains under the direction of Mr. Tomlins, but as they declined to follow his lead in the introduction of a ladies' auxiliary chorus this year, he has organized a mixed chorus called the Bach Choir, which meets once in a while and has its debut yet to make. Mr. Tomlins also directs a chorus in Milwaukee and seems to be enjoying a well-deserved success. Still it is easy to see that in this way his interests are divided, so that the Apollo Club no longer absorbs his best efforts. Besides, the Club was so unfortunate as to lose the services of its painstaking and remarkably effective Secretary, Mr. E. G. Newell, and this also has something to do with their comparatively quiet state this season. Furthermore, they say that some of the best members are talking of seceding and organizing a new chorus with a "better leader." This "dark horse" of a better leader than Tomlins I have strained my eyes in vain to see, so far.

The solo performances at this concert were those of the artistic and well-known soprano, Miss Henrietta Beebe of New York, and a new violinist by the name of Raff. The latter was an unmitigated fiasco. Miss Beebe made a great success.

Last Tuesday evening was the second concert of the Beethoven Society, with this programme:

Overture—Melusine.....Mendelssohn  
Loreley—an unfinished Opera.....Mendelssohn  
1. Ave Maria—Soprano Solo and Ladies' Chorus.  
Miss Jennie Dutton and Ladies of the  
Beethoven Society.  
2. Vintage Song—Male Chorus.  
Gentlemen of the Beethoven Society.  
3. Finale—Soprano Solo and Chorus.  
Miss Jennie Dutton and Beethoven Society.  
Two Songs, { a. Morning Song.....Raff  
b. Elegy.....Beethoven Society.

Selections from the Opera of Fidelio....Beethoven

1. Overture. Orchestra.  
2. Aria of Marcelline. Mrs. Jewett.  
3. Quartet. Miss Jennie Dutton, Mrs. Jewett, Mr. E. Dexter and Mr. Jas. Gill.  
4. "Gold Song" of Rocco. Mr. Jas. Gill.  
5. Finale of the Opera. Miss Jennie Dutton, Mrs. Jewett, Mr. C. A. Knorr, Mr. E. Dexter, Mr. James Gill, Dr. Martin and the Beethoven Society.

Orchestra of 40 members, selected from the best professional performers in the city.

The Society will give for the third and last Concert, Max Bruch's Grand Work, "Odysseus."

The orchestra was very good and did not cover up the voices except in places where it was impossible to reproduce the rich scoring softly enough to accompany the by no means large voices of the solo singers. The chorus numbered about two hundred. On the whole they sing perhaps better than last year, but after all it is still very far from the degree of finish that might be obtained from the material they have there. I should say they made their best effect in the Vintage song, the Raff songs, and in one or two places of the Fidelio finale. As a whole the performance lacked climax, a fault partly, at least, to be attributed to the programme.

The principal solo singers were Miss Alice Dutton and Mrs. Jennie Jewett, both of them having many friends. Both were well received, and the latter made a decided success in the Marcellina aria. Still it must be admitted that neither of the voices is large enough to be heard to good advantage in so large a hall, and with orchestra.

I suppose any opinion of mine on the Beethoven music will be somewhat late in the day, but passing that, I hope it is not too much to say that in my opinion had Mendelssohn lived to finish the Loreley opera it would not have made a success. Mendelssohn was very interesting as a fore-token of the romantic school. Into this new path he advanced but slightly, and from this slight departure from the traditions of the elders he derived the advantage of apparent freshness and originality, without offering enough of the new to make himself unintelligible. But immediately after him came those other romanticists, Chopin, Schumann, Liszt, and Wagner, who went so far in the new direction as for the time to become unintelligible. These writers explored the remote provinces and by-paths only hinted at by Mendelssohn; and now that a generation has come on ready to follow them throughout their various wanderings, Mendelssohn remains no longer romantic except in a feeble way, while at the same time he is equally far from satisfying the hearty lover of the classical as represented by Beethoven. Hence it is that we hear Mendelssohn's music much as we read a story in the "Third Reader." The story may be clever and all that, but it is only for the immature. Perhaps I put this too strongly, but I doubt not many who read this will agree with me in the general idea that Mendelssohn has become obsolescent in the same manner that Dussek and Pleyel have in the main become obsolete. [!] Perhaps it is none of my business, but it does seem to me a pity that Raff should not be able to bring his works to better considered and more compact climaxes, for he is a writer who will probably

count for more than any other of our day except Wagner.

The Beethoven society deserves to be congratulated on returning to the rational and artistic habit of giving great works with orchestral accompaniment. It also affords our local singers extremely desirable opportunities for appearance in important numbers with satisfactory surroundings—a piece of benevolence better calculated to foster local talent than to present great works in a style above criticism.

Mr. Eddy's organ recitals continue, but I have no room for programmes to-day.

The Chicago Conservatory of Music has lately procured a good-sized two-manual organ from Johnson and Son, and it is just erected and opened in the lecture-room of the First Baptist Church, where it will be administered to friends and pupils by that industrious and every way deserving musician, Mr. C. A. Havens. The opening concert took place last Wednesday evening, a neat programme being presented, the two important numbers of which were the Guilman Sonata and the Thiele Theme and Variations in A flat, played by Mr. Eddy.

I have lately heard the most complimentary accounts of the Pupils' Matinées given by Mrs. Regina Watson every fortnight at her residence. I have not been able to go, but a friend of mine, one of the best judges in the city (and a teacher in another school besides) attended the last one, and assured me that the appearance of the pupils was admirable, indicating remarkable and altogether superior qualities in the teacher—and this too in the case of quite young pupils. I am the more pleased to mention this, as I have formerly had occasion to differ from Mrs. Watson in the matter of one of her public appearances. Meanwhile, I am as ever,

DER FREYSCHUETZ.

DAYTON, O., FEB. 15.—The people in this part of the country are not entirely devoid of a love for that which is of the highest and noblest in the musical art. True, their advantages for cultivation in this direction have not been great, and compared with those afforded in your city of Boston, decidedly insignificant. And yet we have had the musical "leaven" here, which during the past four years, from a very small beginning, has been increasing and expanding, and on the 15th inst. culminated in a magnificent performance of Handel's "Messiah."

It may be a matter of interest to some of your readers to know that about four years ago, a musical society was organized in this city, with a membership of about seventy-five voices, and was called the Philharmonic Society of Dayton. It was fortunate in securing as its first director, Prof. Leon Jasiewicz, a gentleman possessing some qualifications which are so essential to the acceptable filling of such a position. He was enthusiastic in his work and untiring. For two years he conducted, in connection with a committee, the musical part of the Society's work with great acceptance, and during this time a perceptible growth and advancement was made towards a higher appreciation and love for that which is the most beautiful and ennobling in the divine art. The Professor's case is now a very sad one, he having fallen a victim to a terrible disease from which it is not likely he can ever recover.

During the past two years, the society has learned to love and honor as its leader, Prof. Otto Singer. The reputation of this gentleman as a musical director and composer of no small attainments, is not confined to this vicinity alone. He it is who has the responsibility of training the great chorus for the coming "May Festival" in Cincinnati, in which the Philharmonics of this place are to participate. The result of his labors, we predict, will be the grandest success. His ability to inspire and call forth all the powers of a chorus, is nothing less than wonderful, while there is something like magic in his wielding of the *baton*, in controlling and carrying a chorus through a difficult or dangerous passage.

In the earlier stages of its existence the society very wisely studied selections from the best musical works, but refrained from attempting anything extended, until its singers were prepared to undergo the hard work incident to such an undertaking. Its first work of a

continuous character was Mendelssohn's Cantata: "As the Hart pants," which was finely given and much enjoyed, the concert occurring early in the Fall of 1876. The next Spring the society performed for the first time in the city of Dayton the Oratorio of the "Messiah," with an orchestral accompaniment. The solo parts were creditably sustained by individual members of the society, and altogether the performance was pronounced a grand success. Such music, rendered with a competent chorus, is rarely heard outside of the larger cities; and the society felt no little pride and gratification in being able and permitted to perform so glorious and sublime a composition. On last Friday evening the oratorio was repeated with a chorus of one hundred and fifty voices, and an orchestra of twenty-two instruments. The solo parts were again sustained by members of the organization.

The Choruses were exceptionally well rendered, there being a brilliancy, precision, and promptness of attack not often heard. This is necessarily a very limited and inadequate description of what has, and is being accomplished by the society, but enough has been written Mr. Editor, to show that something at least has been done in this place towards creating an interest and love for music pure and undefiled. May the good work go on!

Respectfully,

F. S.

## Dwight's Journal of Music.

BOSTON, MARCH 2, 1878.

### A New Dictionary of Music and Musicians.\*

We have before us the first Part of an elaborate and thorough work, so far as one may yet judge, which, if carried out in the same style and spirit through the twelve quarterly parts which are to make up its two volume, will far surpass in completeness, in accuracy, in well-digested, candid, thoughtful information, whether for amateurs or for professional musicians, any lexicon or dictionary of Music that has ever yet appeared. We do not except even the most ponderous German works. Many new questions, many new points of interest and new composers have arisen since their day. Mr. George Grove is the very intelligent and able Secretary of the Crystal Palace Association, a man of extensive intercourse and correspondence with musical persons everywhere, and in all respects admirably qualified for his great task. He commands the services of the best authorities and writers, English and foreign, each of whom furnishes such articles as lie within his special sphere of thought and practice. The list of contributors includes such names as Sir Julius Benedict, Joseph Bennett, W. Chapell, W. H. Cummings, E. Dannreuther, J. W. Davison (of the *Times*), Ferdinand Hiller, E. J. Hopkins, John Hullah, Sir Fred. A. G. Ouseley (the Oxford Professor), Herr Ernst Pauer, E. Prout, Dr. Rimbault, Dr. Arthur Sullivan, and many others both English, French and German, besides our own countryman, the biographer of Beethoven, A. W. Thayer; also Col. H. Ware, of the Boston Public Library, and other Americans, doubtless, not yet named. The idea of the work is best explained in a portion of its brief preface:

The want of English works on the history, theory, or practice of Music, or the biographies of Musicians, accessible to the non-professional reader, has long been a subject of remark. Of 'Methods' and special text-books there is no lack, nor of dictionaries of 'musical terms'; but there is no one work in English from which an intelligent inquirer can learn, in small compass and in untechnical language, what is meant by a Symphony or Sonata, a Fugue, a Stretto, a Coda, or any other of the terms which necessarily occur in every description or analysis of a Concert or a piece of Music, from which he can gain a readable and succinct account

\* A Dictionary of Music and Musicians (A. D. 1450-1878), by Eminent Writers, English and foreign, with illustrations and woodcuts. Edited by GEORGE GROVE, D.C.L. In two Volumes. Vol. I. Part I. London: Macmillan & Co., 1878.

of the history of the various branches of the art, or of the rise and progress of the Pianoforte and other instruments, or the main facts and characteristics of the lives of eminent or representative Musicians, or the circumstances attending the origin of their chief works.

Such questions are now constantly occurring to those who formerly would never have thought of them. This demand the *Dictionary of Music* is designed to meet. It will contain articles on musical history and biography; on the science and practice of composition, and the nature, construction, and use of musical instruments, explanations of musical terms, and general information on modern Music since the fifteenth century; the whole arranged alphabetically, and so given as to be intelligible to the Amateur, as well as useful to the professional Musician; Special attention will be paid to English Music. Every effort will be made to compress the articles as much as possible, consistent with their being intelligible and readable. Illustrations in music type and occasional woodcuts will be given.

It will be seen that it is laid out upon a larger plan than Stainer and Barrett's Dictionary of Musical Terms, which treats most matters more briefly and wholly excludes musical biography; or than our New England Moore's Encyclopædia, which is already obsolescent, having been prepared too early for the satisfactory answer of the questions of to-day, though it is still popular and in many respects convenient for superficial students. But for the earnest seeker after musical information, for one who wishes to go to the bottom of the matter and really understand things, such a Dictionary as Mr. Grove's is greatly needed. The Musician needs it, as well as the Amateur. And students of Music, such as through our "Conservatories" and "Schools," ought, every one of them, to possess a book so thoroughly well prepared for them.

An idea of its fulness may be formed from the fact that this Part I., of 128 octavo pages, beginning with the letter A, only reaches the word "Ballad." And of the exhaustive yet concise way in which the more important topics are treated, the two articles which we have copied from its pages: on *Anthems*, by Dr. Monk, of York Cathedral, and on *J. S. Bach*, are very satisfactory and fair specimens. The whole Bach family are treated with proportionate fullness; also the *Bach-Gesellschaft*, with the whole list of contents of the 24 noble volumes of Bach's works which it has so far published. The articles on the French *Académie de Musique*, on the Italian *Académie*, the *Ancient Concerts* in London, etc., are excellent. The subject of *Accent* is copiously illustrated by quotations in notes from Haydn, Mozart, Beethoven, Schubert, Schumann, Weber, and even Brahms. But no article has interested us quite so much, or has seemed to us to afford such satisfactory evidence of the earnest and progressive spirit in which the Dictionary sets out, as that on *Additional Accompaniments*—a subject which has acquired great importance through the recent efforts to revive the great Choral works of Bach and Handel. This admirable article, presumably by Ebenezer Prout (though the initials "E.P." equally belong to Herr-Ernst Pauer), fills thirteen columns, and is enriched with many examples in notation from Handel's "Messiah" and Bach's Passions and Cantatas, placing in each instance the sketchy accompaniment of the original manuscript beside the arrangement of Mozart, Mendelssohn or Robert Franz, and recognizing the merits of the last named far more appreciatively than some of his learned German critics have yet had the grace to do. All the definitions of technical terms, like *A Capella*, *Andante*, *Andantino*, etc., so frequently confused and vague, are admirably clear, concise and positive.

We look forward with eagerness to the successive instalments of this noble work, and we commend it heartily, with full conviction of its great value, to all lovers and professors of the divine Art.



## Concerts.

**THEODORE THOMAS.** The sixth and last subscription concert (Wednesday evening, Feb. 13), drew a more numerous audience to the Music Hall than either of its predecessors. This must have been owing largely to the excellence of the first half of the programme, and partly to the novelty of the last half. The first consisted of two standard masterworks of the very first class. First, the Seventh Symphony of Beethoven, which was played marvellously well, although we must still dissent from one characteristic of the modern virtuoso interpretation (the term *virtuoso* may apply to orchestras as well as solo artists),—we mean the habit of exaggerating the contrasts of *tempi*, taking slow movements too slow and fast movements too fast; witness the Allegretto and the Finale in this instance. The second piece was Schumann's Piano Concerto, in A minor, of which the most exacting could oftener we hear it properly interpreted. And Mr. Wm. H. SHERWOOD's rendering was masterly. Perfectly self-possessed, clear in his own mind as to the effects he was to produce, thoroughly saturated, so to speak, with the music and its meaning, and armed with a sure and admirable technique, as well as with a never failing memory, he gave us the great work in a style which the most exacting could enjoy; and he was of course admirably accompanied.

The two pieces which formed the second part were:—1) that grotesque Wedding March, with its ingenious and fantastic Variations, by Goldmark, of which we can say nothing materially different from what we said of it after its first performance at Cambridge, except that, on the whole, it interested us rather more this second time; and—2) a new *Capriccio*, Op. 4, by Hermann Graedner. This was an exceedingly brilliant and ingenious piece of orchestration, leaving, however, quite a vague impression. It might perhaps have had more meaning for us, had not sense and mind become already weary with listening to brilliant things.

(Crowded out last time.)

**BOSTON CONSERVATORY OF MUSIC.** The Matinée of Saturday noon, Feb. 9, at Wesleyan Hall, had some features of uncommon interest, as the following programme shows:

Overture for eight hands: "Siege of Corinth,"  
Arr. by H. P. Chelius  
Misses L. Butler, R. McBeath, Mrs. Turner, and  
Mr. F. Litchfield.  
Song: "Al Desio," from "Marriage of Figaro," Mozart  
Miss Marie Murdoch.  
Rondo Capriccioso.....Mendelssohn  
Miss Emma McKim.  
String Quartet. Variations on the Austrian  
National Hymn.....Haydn  
Miss Lillian Shattuck, 1st Violin, Miss A. Shep-  
ardson, 2d Violin, Miss L. Chandler, Viola,  
Miss Lettie Launder, 'Cello, Hummel  
Piano—Andante favori.....Hummel  
Mrs. L. E. Turner.  
Sonate for Violin and Piano, in A major.....Handel  
Andante—Allegro—Adagio—Allegro moderato.  
Messrs. La Frone Merriman, and Herm. P.  
Chelius.  
Song: "Bid me discourse,".....Bishop  
Miss Murdoch.  
Last Movement of Sonate in D minor, Op. 31,  
Beethoven  
Miss Anna Britz.

The performers were pupils of the Conservatory, under the direction of its head, JULIUS EICHBURG. When we entered the room, we were struck by the voice, more powerful than sweet, yet agreeable and clarinet-like, and very evenly developed, and by the easy, fluent execution of the young lady who was singing an elaborate and interesting Aria, which we never heard before, from Mozart's *Figaro*; on looking for it in the score we find it given in an Appendix, and we wonder that it has not found its way before into our theatres or concert rooms. It certainly was a very creditable piece of vocalism, and sung as if she loved to sing.

Still more were we interested in the first string Quartet performance which we ever heard by four young ladies. They were well matched; tone and bowing both were excellent; and Haydn's genial Variations on the National Hymn of Austria were on the whole quite satisfactorily interpreted. The fair violoncellist, we are

told, (she has hitherto appeared as violinist), has had but a few weeks practice on that instrument. We trust this quartet playing will go on gaining scope and power. Nothing is more wanting in our musical opportunities.—The Handel Sonata, also, was a novelty of a good old wholesome sort, and was quite enjoyable. For the Beethoven Sonata movement we were not able to remain.

**HARVARD MUSICAL ASSOCIATION.** The programme of the seventh Symphony Concert (Thursday afternoon, Feb. 14) proved unusually attractive, and there were many expressions of enthusiasm in the audience.

Overture to "Fania,".....Cherubini  
Pianoforte Concerto, No. 4, in C minor (first time).....Saint-Saëns  
1. Allegro moderato and Andante.  
2. Allegro vivace, Andante and Allegro.  
John A. Preston.  
Overture—"Hiawatha" (MS.).....J. C. D. Parker  
Vivace, from the "Scotch" Symphony.....Mendelssohn  
Fourth Symphony, in D minor, Op. 120.....Schumann  
Introduction and Allegro—Romanza—Scherzo—Finale.

The charming Overture to "Fania" was enjoyed as much as ever, being nicely played. Mr. PRESTON, one of the youngest of our concert pianists, a pupil successively of Mr. Parker and of Mr. Lang, proved himself easily equal to all the rare difficulties of the new Concerto by Saint-Saëns. He has great *aplomb*, remarkably sure, firm execution, a good touch, great facility and smoothness in running passages, even rapid ones in sixths and fourths. He plays too with considerable expression, and with good conception of the intentions of the composition and its capabilities of effect. His manner is modest, quiet, and yet resolute. Of the Concerto itself there are various opinions, from those who found it only a barren waste of difficulties, to those who liked it better than anything they have yet heard from the French composer. We incline, after several hearings in rehearsal, to the latter feeling. We found its power and beauty growing on us. The first movement, beginning with a simple, plaintive theme, in little fragments answered between orchestra and piano, proved to be pregnant matter for development and interesting variations, leading into an impressive Chorale (*Andante*), which returns in later portions of the work, as does the opening Allegro theme, showing unity and earnest purpose in the whole. We confess to less liking of the Scherzo-like opening of the second part, with its thin, dry, scrambling *fugato*; but the Chorale comes again with new weight and significance, a period of repose; and then, for a Finale, we have a theme which is as much a "Hymn of Joy" as that of the Ninth Symphony or that of Brahms, although in quite another rhythm, and which is worked up to a truly grand and noble climax; a good national hymn, we fancy, could be made of it.

Mr. PARKER was received with a hearty and prolonged welcome as he came forward to conduct his own new work, the "Hiawatha" Overture, which he did in the quiet, simple, and yet firm manner that is native to him. The Overture is difficult, at least for a first reading, partly on account of the unusual key, B-flat minor, in which it is written, and taxed the orchestra severely to do it justice after only two rehearsals. Yet its intentions came out clearly, revealing good thematic matter and development, and a happy faculty of rich and varied instrumentation, besides a sensitive poetic feeling and much beauty of expression, with good unity and climax. It is a graceful, delicate, romantic, rather than a great or very powerful Overture, and yet it does not lack strength. The composer was recalled and bowed his acknowledgments amid long continued applause.

The vivacious bit from the "Scotch" Symphony flung in plenty of sunshine in the midst of three long works all in the minor mood. How one can talk of Brahms after that D-minor Symphony of Schumann, it is difficult to conceive. Here is a work which thrills with genius through its every limb and every fibre. The Romanza and the Scherzo are wonderful; the exquisite charm of the former relieved in strong yet happy contrast against the bold impetuosity of the latter; while the slow mo-

tive of the Introduction, reproduced in the Romanza, lends a unity which is anything but monotony to the whole. The transition from the Romanza into the vigorous Finale is most original and powerful, though holding on to the same thread of motive. The Symphony was played with fervor, with good accent, light and shade, and excellent effect; it was one of the best successes of our orchestra.

The eighth programme (this week) consisted of:

PART I. Overture to "Rosamunde" (first time), Schubert; Old Italian Aria: "Pur dieci," Loti, GEO. L. OSGOOD; Symphony in G (No. 13, Breitkopf and Härtel), Haydn.—PART II. Overture: "The Hebrides," Mendelssohn; Songs by Franz, G. L. OSGOOD; Overture to "Leonore," No. 3, Beethoven.

In the ninth concert (last but one) Miss FANNY KELLOGG will sing "As when the dove," from Handel's "Acis and Galatea," and probably a superb dramatic Aria from Mozart's early Opera *Idomeneo*,—an Aria equal to his best in later years. The Symphony will be Gade's No. 1, in C minor; the Overtures, Beethoven's "Weihe des Hauses," and Rossini's to "Tell;" and the Concert will open with the Allegro of the Unfinished Symphony of Schubert.

**BOYLSTON CLUB.** The second concert of the season (Music Hall, Feb. 20) was as brilliant a success as any vocal Club has ever had in Boston. The Hall was crowded, the programme excellent and much of it new, and the chorus and part-singing singularly perfect. The first part consisted of Mendelssohn's *Athalie*; the second was as follows:

Slumber Song. Male chorus.....Taubert.  
Song of the Summer Birds. Female chorus.  
Rubinstein.  
a. Welcome. } Mixed chorus.....Rheinberger.  
b. Night Song. }  
Fields so Green. Female chorus.....Reinecke.  
Folk Songs:  
a. Forsaken. Male chorus. Composer unknown.  
From the Carinthian.  
b. Have you my Darling seen? Mixed chorus.  
(Words from the German. Osgood.  
Song of the Lark. Male chorus.....Schachner.  
(From the Characterbilder.)  
Early Spring. Mixed chorus.....Mendelssohn.

The *Athalie* was given with piano accompaniment by Mr. PETERSILEA, omitting the Overture, but giving the March of Priests. The solos were creditably sung by Miss DORA WILEY, Miss L. C. NASON and Mrs. JENNY M. NOYES. The choruses were sung with fine precision, spirit and expression, and with admirable balance of the parts. We never heard a purer, richer body of sopranos, and the deep basses were strikingly full and grand. The effect of the choral mass was frequently enhanced by the judicious Organ accompaniment by Mr. G. W. SUMNER. But the distinguishing feature of this, as compared with the likewise excellent performance of the same work by the Cecilia, was the giving of the melo-dramatic portions of the middle. These were read, or recited, some by individual voices issuing from various quarters of the platform, and some by chorus in unison. And the reading was of a superior order, really artistic and impressive—particularly Miss KATE DAVIS's delivery of the part of Salomith, repeatedly followed by spontaneous applause. We must add, too, that the understanding of the dramatic plot was greatly aided by the well prepared Argument and Notes in the tasteful little programme book.

Mr. OSGOOD and the Club, which he conducts and trains with such marked ability, are to be congratulated on a particularly happy selection of fresh part-songs;—novelties which are truly interesting; *rare aves* of their well-nigh exhausted race. Every one of these had some striking beauty to commend it, showing artistic skill in the weaving together of voice parts, with the single exception of the Lark Song by Schachner, in which we found next to nothing to delight, and which was also the least well sung piece, the voices seeming weary. Nor can the lugubrious "Forsaken" being but an old Carinthian Folk-song, be regarded as artistic; it was encored, not for its cheerfulness, but as furnishing the most exquisite specimen of male part-singing of the evening. Taubert's "Slumber Song" was charming and very delicately sung. Rubinstein's female chorus, full of birds and sunshine, was delightful in itself and in the rendering; and the two songs by Rheinberger, especially the "Night Song," seemed to us among the best instances of this kind of writing we have had since Mendelssohn. Reinecke's green fields were grateful and refreshing, with sweet fresh voices leading the way. In greatest possible contrast, both in style of composition and in its up-springing joy and rapture, to its "Forsaken" mate (excuse the Hibernicism), was Mr. Osgood's own new and charming part-song, woven with a subtle, genial Art,—the most felicitous of his productions so far, as it seemed to us. It makes the voices, at least the tenors, soar beyond their wont, but the enthusiasm of the song and of the singers ought to be equal to that, lifting them above themselves like the Joy hymn in the Choral Symphony.—Truly the Boylston Club are in the full tide of successful progress, and we trust they will avail themselves of their well-earned advantages for bringing out Choral treasures new and old, following where the worthy ambition of their leader from the first has led and pointed.

CHICAGO. The Beethoven Society gave its second concert last evening at McCormick's Hall to a large audience, and with a large degree of success. At the very outset, Mr. Wolfsohn is to be credited with having made an elegant programme, not only very attractive in its individual numbers, but thoroughly harmonious and consistent. It opened with that delightful overture which Mendelssohn wrote to the legend of Melusine, the last of the series that included the "Midsummer Night," "The Calm Sea and Prosperous Voyage," and the "Hebrides,"—this one the most delicate and characteristic of them all. What more appropriate instrumental work could have precluded the "Lorelei," both legends being connected with the water-spirits of the Rhine? The "Lorelei" was the second number. The Society has given it once before, but it is good enough to bear many a repetition. There are only four numbers to the operatic fragment,—the "Ave Maria,"—a soprano obligato to first and second soprano accompaniment; a spirited "Vintage Song" for menchor; the finale to the first act, an instrumental introduction (allegro moderato), leading up to a responsive double chorus, invoking the Rhine fays; and a long and trying scena, set off against chorus, in which *Leonora*, the heroine, seeks for revenge against her false lover. The choral parts were excellently given, especially the "Vintage" number, which went off in dashing style. The soprano part was taken by Miss Alice Dutton, whom we do not remember to have heard in any important concert before. She has a voice of moderate strength and good range, which is essential in the "Lorelei" music, that runs very high, and is set against a heavy accompaniment, and she sings with spirit and intelligence; but there is a want of resonance in her tone, so that she failed to express the full passion and dramatic intensity of the part, especially in the closing number, which requires an almost exceptional voice. The third number was a double one, including a fresh, breezy "Morning Song" and an "Elegy" by Ralf, neither of which have been given here before. Their selection is creditable to Mr. Wolfsohn's good taste. Such music is healthy and bracing, and ought to be heard oftener. They are admirably instrumented, the themes being set into the accompaniment like a beautiful piece of mosaic work. The programme closed with five numbers from "Fidelio,"—first, the overture, the "Fidelio" being selected from the four. Second, the aria in the first act ("Die Hoffnung schon," in which *Marcellina* tells the bliss of her love, which was sung by Mrs. Jewett with admirable voice and expression. Her conception of the aria and the fine dramatic spirit with which she invested it were alike creditable to her musical intelligence. She made the hit of the evening, and the success which she achieved was enthusiastically recognized by the audience, and richly deserved. The Canon Quartet, which followed the solo (Miss Dutton, Mrs. Jewett, Mr. Dexter, and Mr. Gill,) was not altogether satisfactory, the tenor not being in strict tune and the voices not being well balanced. Mr. Gill, for the fourth number, sang *Rocco's* gold song ("Hat man nicht auch Geld daneben," in which his worst failing was want of precision in keeping with the instrument. The last number was the finale to the last act, which describes the release of the prisoners and the rescue of *Florestan*, the solos being taken by Mrs. Jewett, Miss Dutton, and Messrs. Knorr, Dexter, Gill, and Martin. In this number the chorus did some excellent work, and sang with great spirit and power. As a whole, the Society is entitled to great credit. The sopranos have fallen off a little in strength and the tenors were at times a little "off," but the altos were very steady, and the basses have never sung with such full volume of tone or good effect. And the general result was a most enjoyable and satisfactory concert, with one of the best programmes Mr. Wolfsohn has ever given us. We congratulate him that his little army has graduated from the piano, and can now sing with orchestra.—*Chicago Tribune*, Feb. 20.

PHILADELPHIA. Several pupils of Mme. Emma Seiler distinguished themselves in a concert thus described by the *Evening Bulletin* of Feb. 15:

Natatorium Hall was crowded with a brilliant audience last evening on the occasion of Miss Bare's first public concert, as this may be called, although the young lady has frequently appeared in connection with other musical performances in this city. The programme was an unusually choice one. The instrumental part consisted of two numbers by Mr. Jarvis, including Thalberg's variations on "Elisire d'Amore," Chopin's Nocturne, Op. 37, and Mendelssohn's Scherzo, Op. 16, which were given with all the brilliant expression and execution of the distinguished pianist. Mr. Stoll gave an exquisite performance of Wieniawski's "Airs Russes," handling his violin with delightful delicacy and spirit. The principal vocal part was, of course, sustained by Miss Bare, who was in admirable voice and sang her several numbers in a manner evincing great improvement both in style and in the development of an organ

of peculiar purity and power. A coldness of manner which marked Miss Bare's earlier public performances has wholly disappeared, and with the overcoming of this defect it is safe to predict for her a brilliant career as a popular vocalist. The other vocal parts were taken by Mr. Gastel, who sang Schubert's "Morgengruss" and Horn's "Trinkspruch," and accompanied Miss Bare in a duo from Spohr's "Faust" in a very pleasing manner; Miss Bingham, another pupil of Mad. Seiler's, who, albeit a little frightened at her first essay in public, sang Hattori's "Bid me to live" with a degree of spirit and good tone that promise excellent things for her in the future; and Mr. Chamberlain, also a pupil of the same school, who sang Nicolai's duet, "L'Addio," with Miss Bingham in good style. Mr. Stoll's violin obligato accompaniment of Miss Bare's two songs, Kalliwoda's "Far Away," and, an encore, Reinecke's "Spring Flowers," deserves a word of special commendation. The audience testified their enjoyment of the evening's entertainment by much enthusiastic applause, nearly every vocal number winning an encore, and the whole affair passed off most pleasantly and creditably.

### An Artificial Voice.

We read in an English paper:

Any man who is dissatisfied with his voice can become an orchestra, with woods, brasses, strings and a big drum, if he likes. In September of last year Dr. Foulis, of Glasgow, found himself under the necessity of proposing the complete removal of the larynx of one of his patients. The man consented, chiefly with the view of escaping the lingering death which threatened him. It was accordingly done; and now, at the end of four months, a fair share of health has been regained, the windpipe and other parts implicated have healed so as to admit of the introduction of voice tubes, and the man has been shown at the University and before some of the scientific societies of Glasgow, where the professors and others were enabled to satisfy themselves of the reality of his speaking powers. For the sake of easy adjustment it consists of two tubes, which are placed in the wound separately, and fitted to each other by slipping the lower a little way into the upper one. A framework holding a vibrating reed is passed into a hole in the front of this tube, like a drawer into its groove. When pushed home the reed-plate slopes downwards, and the current of air from the lungs, impinging upon its free end, throws it into vibration. A continuous musical note is thus produced, which becomes modulated into vowels, consonants and words by the action of the mouth. All the reeds remain silent in ordinary breathing. The vowels are perfectly clear and distinct, both in whispering with the reed out, and in intoning with the reed in the tube, proving that the vowels are the product of changes in the shape of the mouth cavity, and not formed by alterations of the glottis. The question of the reeds to be used was one of much interest. The first tried in Glasgow were of brass. Experiments have shown, says the *Pail Mail Gazette*, that many other materials, such as ivory, horn, cane, silver or steel, will answer the purpose, and the patient, who is an ingenious mechanic, amuses himself in fitting them up. He has thus a variety of voices at command, and with one of his reeds made of vulcanite can positively roar. The softest and most natural notes are given by the non-metallic reeds; but the richest tone comes from a reed composed of an alloy of silver and brass.

### Miss Minnie Hauck at Brussels.

A correspondent of the *Bulletin* (Philadelphia), writing from Brussels, January 21st, says:

"Miss Minnie Hauck, the great American prima donna, who has been recently engaged to replace the late Mme. Tietjens at Her Majesty's Opera in London, is now singing at the Grand Opera House in Brussels, where she obtained the greatest success. The Brussels papers unanimously put her in the same rank with La Patti and Nilsson, and Miss Minnie Hauck undoubtedly can be considered as the coming star. During the last five years the young and beautiful singer filled successfully the positions as prima donna at the Italian operas of Paris and London, and the grand Imperial operas of Vienna and Berlin, and has been created Kammer-Sängerin (Singer of the Imperial Court) by the Emperor of Germany. The Queen of Belgium conferred upon her the Order of the Star (Stier-Kreuz). Miss Hauck is now engaged by Mr. Maurice Strakosch for 500,000 francs (\$100,000) for three years."

CINCINNATI. The advance programmes for the Cincinnati biennial musical festival, to be held May 14 to 17 inclusive, have just been issued. The musical directors will be Theodore Thomas, assisted by Otto Singer of this city. The soloists are Mme. Pappenheim, Annie Louise Cary, Emma Cranch, Mrs. Osgood, Louise Rollwagen, Chas. Adams, Christian Fritsch, Signor Tagliapietra, M. R. Whitney and Franz Remmert. Mr. George E. Whiting of Boston is announced as the organist. The programme consists of Handel's "Messiah," Beethoven's Ninth Symphony and the E-cola symphony, Liszt's grand mass, scenes from Wagner's "Goettedaemmerung," and chorus from the "Meistersinger," scenes from "Alceste" and others. The festival is to occur in the grand Music Hall, just completed, and the new organ, manufactured in Boston, the largest in the United States and largest but two in the world, is to be played on that occasion for the first time. The mass chorus consists of 500 voices.

## Special Notices.

DESCRIPTIVE LIST OF THE  
LATEST MUSIC,  
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

My Love is Far Away. Part Song for mixed voices. B. 5. f to b. Osgood. 30  
"The earth is kissed by fragrant showers,  
But my heart doth count the weary hours."  
Arranged for mixed voices, but was first made for the Apollo Club. A fine quartet.

Then Comes Rest. C. 3. c to C. Barri. 40  
"Reaper, in the field afar,  
Cease thy toil among the sheaves."

An admirable song, whether we regard the beautiful words with their real quality, or the calm, tranquil flow of the music.

The Angel's Song. (Der Engellied.) (La Serenata.) G. 4. d to g. Braga. 50  
"It was no earthly melody."  
"Von Himmel nur kommen die Töne."  
"Non è mortale la musica."

Here are a combination of beauties; the story of the sick child, of the calling angel choir, and of the sad mother, repeated in three languages, and the appropriate music, enriched with a Violin or Violoncello accompaniment.

Marie. Eb. 3. d to F. Cowen. 40  
"An April sun; a silver wave."

Marie. Ballad. Gb. 3. G to E. Jensen. 30  
"For thou thyself art like a prayer."  
"Du bist, ja, selbst wie ein Gebet."

Here are two songs with similar titles.—(Mem. Always, in ordering music, give the exact title and the author's name.) The first is an American ballad, with a melody of considerable variety, and furnished with extra notes for *lours de force*. The second is German-English, with twice the number of flats, but a very simple melody, as simple hearted as the German *Marie*, but has a varied and rich harmony in the accompaniment.

Sadie the Flower of the Dell. Song and Chorus. D. 3. c to F. Jones. 40  
Ballad in very pleasing, popular style.

Loved and Lost. D. 3. c to F. Müller. 40  
"Now the city sleeps,  
The night is calm and sweet."  
Very beautiful song of fine sentiment.

My Lover across the Blue Sea. F. 3. E to F. Adam. 35  
"But oh! if he should come, why, mercy,  
I'd hide like a mouse, dear me."  
A very pretty ballad by the young lady who found a "sailor beau" in her tea cup.

Under the Lamplight. D minor. 3. c to D. Gray. 35  
"They who make life so dear,  
Lay in a dreamless sleep."  
Affecting ballad of the "Out in the Cold" order.

### Instrumental.

En Route. 4 Hands. Eb. 5. Sydney Smith. 1.00  
Well known super brilliant piece in 4 hand form.

Quadrilles for Violin and Piano. Winner. en. 50  
No. 2. Mazourka Quad. 3. (Russian.)  
There are 9 numbers, arranged with Winner's well-known skill and care.

Regrets. Nocturne. C. 4. Hammerel. 35  
So named because the player regrets when it is finished, and generally, no doubt, returns and plays it the second time. In good shape and melodious, but not quite sleepy enough for a nocturne.

Nancy Lee Waltz. Eb. 3. Pratt. 30  
Bright waltz, including a favorite air.

Where we Laugh and Live. (Wo man lacht und lebt.) Galop. D. 3. Ed. Strauss. 30  
"Where we laugh and live" must be Vienna, where people will have their sport if they starve for it, and where this bright Polka helps, no doubt, to make matters cheerful.

Ten Russian Songs without Words. Selected by N. H. Dale. 50  
These are very possibly better on the Piano or Organ than with the voice; are very spirited, and have of course, 10 different melodies.

Wedding Tour Galop. F. 3. Wallis. 35  
As bright as the happy time mentioned; of which the "glissandos" may represent the fast slipping away of the time.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."



